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Elected to Membership

THE BOOK CLUB OF CALIFORNIA, founded in 1912, is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 1,000 members, excluding Student members with proof of student status. When vacancies exist, membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$75; Sustaining \$100; Patron \$150; and Student \$25.

All members receive the *Quarterly News-Letter* and, excepting Student members, the current Keepsake. All members have the privilege, but not the obligation, of buying Club publications, which are limited, as a rule, to one copy per member. All members may purchase extra copies of Keepsakes or *News-Letters*, when available. Membership dues in the amount of \$10 for regular membership, \$35 from the sustaining level, and \$95 as a patron and donations, including books, are deductible in accordance with the Internal Revenue Code.

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The Books Arts & Special Collections Center at the San Francisco Public Library

Terry Horrigan

DO YOU KNOW the wealth of books housed at our San Francisco Public Library? The collecting of 'rare books' began, in a systematic fashion, in 1920, at the initiation of library trustee William Young. A 10,000-item music library had been purchased in 1911; Philip N. Lilienthal's and John Cebrian's families had been donating books from their collections since 1908. In 1927 the collection was named in the memory of Max J. Kuhl, who had worked with James Duval Phelan, Edward Robeson Taylor, William Young and Albert Bender to build the library's collection of rare books. 'The Kuhl collection contained rare works printed by famous printers such as Aldus Manutius, Italian Renaissance inventor of italic type and master of the Aldine Press, and William Morris, the nineteenth-century English writer, designer, and master of the Kelmscott Press. It also marked the beginning of a collection of the works of San Francisco fine printers and binders.' 'Besides corporate work, many of San Francisco's printers derived part of their support and renown from jobs commissioned by the Book Club of California, which the elder Taylor (Edward Robeson Taylor) had helped organize in 1911. . .' (All quotations are from *A Free Library in This City, The Illustrated History of the San Francisco Public Library* by Peter Booth Wiley, Weldon Owen, publisher, 1996. This is from page 135.)

During the following years insufficient funding, inadequate buildings, understaffed library departments, and a general squandering of opportunities to increase the holdings and storage of books led to a decline in the Library as a whole and the collection of 'rare books' in particular. The library lacked finances and friends in politics. For three decades it continued through periods of budget cuts and bond issues, through openings of new branches and then curtailment of hours, through daily use by the poor as a place to hide from the weather, and through the monetary support of a few constant and loyal patrons.

Finally, in the 1960s, the library underwent reorganization: new departments were formed; full-time employees replaced part-time ones; and all librarians were required to have a degree in library science. William R. Holman, the new city librarian, was himself a fine printer with interests in historiana and calligraphy as well as rare books. To add to these collections, Holman appointed William Ramirez to be head of the Rare Books and Special Collections Department. Ramirez hired Gladys Hansen to 'build up the local history collection and run what would become the San Francisco History Room.' (page 170) In 1963 Holman persuaded Richard Harrison to give his collection of calligraphy to the library – which became the Richard Harrison Collection of Calligraphy and Lettering. In 1965 Robert Grabhorn's personal library was acquired – which became the Grabhorn Collection on the History of Printing and the Development of the Book – which joined the James D. Phelan California Authors Collection, the Kuhl and the Schmulowitz collections. The George M. Fox Collection of Early Children's Books was given to the library in 1978. Special Collections also include the Robert Frost Collection, the Sherlock Holmes Collection, the Panama Canal Collection, and the Little Magazine Collection, among others.

The New Main Library opened its doors in 1996. On the sixth floor is the Book Arts & Special Collections Center. 'The environment-controlled Books Arts Center ensures the preservation and accessibility of the library's most cherished treasures, allowing visitors to browse through open shelving and examine books and manuscripts stored in closed stacks.' (page 233)

Over the next four issues of *The Book Club of California Quarterly* several of the Special Collections will be reviewed. The first article, 'A Scribe's Treasure: Calligraphy in the San Francisco Public Library' by John Prestianni, will be followed by articles on the Grabhorn Collection, the Schmulowitz Collection of Wit and Humor (SCOWAH), and the Fox Collection.

I encourage you all to visit the Library and to become familiar with the art of the book as it is contained in our local outstanding collections of books, manuscripts, and archival material. Whenever I am in need of verification or ideas in my pursuit of the fine art of letterpress printing, I revisit the site of these works which are my inspiration: *The Book Arts & Special Collections Center at the San Francisco Public Library*. (Hours: Sunday, 12–5; closed Monday; Tuesday–Thursday, 10–6; Friday, 12–6; Saturday, 10–6)

My introduction to the 'Special Collections' at the San Francisco Public Library came about because I decided that I wished to become a letterpress printer. I had learned of the Rare Book Room – tucked at one end of the San Francisco History Room on the top floor of the Old Main, while volunteering with Gladys Hansen by typing up the manuscript collection. I made an appointment and explained to Johanna Goldschmid and Susie Taylor that I wished to look at the work of local fine printers who were currently actively printing. I hoped to find that one of the printers needed a full-time apprentice (at no cost to him) for a year. Among the wonderful books I was shown were those printed by Don Gray, Andrew Hoyem, Shelley and Peter Koch, Jack Stauffacher, Wesley Tanner, and Adrian Wilson. After seven months under the patient tutelage of Wesley Tanner at his Arif Press in Berkeley I founded Protean Press in 1982.

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A Scribe's Treasure: Calligraphy in the San Francisco Public Library

John Prestianni

FOR THE LOVER OF CALLIGRAPHY and all that is associated with the making a fine book, the Book Arts & Special Collections Center of the San Francisco Public Library will be the site of many hours of interest and pleasure. The Library is home to the Richard Harrison Collection of Calligraphy and Lettering, now in existence for over 40 years. It is also the repository of the Robert Grabhorn Collection on the History of Printing and the Development of the Book. This account focuses on the library's calligraphic riches, but mention is made of the typographic materials available to the student of fine letters because each collection properly complements the other.

The Harrison Collection is internationally renowned as one of the largest and best gatherings of twentieth-century calligraphy. Begun in 1963, it is named for its first benefactor, Richard Harrison (1909–1990), who gave the Library many works he had acquired or privately commissioned from English, American, and European scribes. Since its inception the collection has been continuously expanded by purchases and gifts. It presently numbers over 1000 examples of modern calligraphy, including original manuscripts, broadsides, handwritten books, fine prints, drawings, working layouts, and photographs. Over one hundred scribes and lettering artists are represented. A reference collection of books on calligraphy and the history of writing features over 900 titles.

The special beauty of original calligraphy is amply demonstrated in the Harrison Collection. For visiting calligraphers the collection has long been a favorite attraction. A valuable resource for study and inspiration, it is regularly used by teachers of calligraphy in the San Francisco Bay Area, who have brought innumerable students to the Library. However, as a public access collection, anyone with an interest in the work may examine it directly. No special research purpose is necessary.

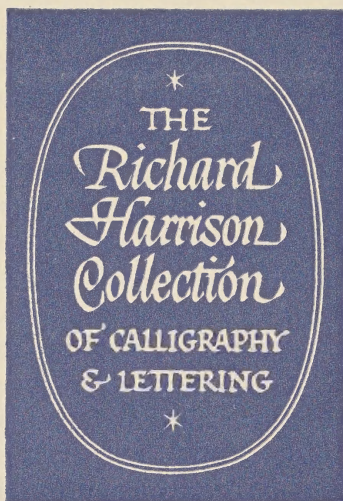
The Robert Grabhorn Collection on the History of Printing and the Development of the Book, acquired by the library in 1965, was the result of many years of effort by Robert Grabhorn, the San Francisco printer, who had a scholarly inter-

est in the history of printing and typographic design. There were over 1600 titles in the original collection representing almost every notable printer and publisher of the past 500 years. Today, the typographic holdings include approximately 3000 reference works on printing, typography, binding, and papermaking. Approximately 4500 books exemplify fine printing historically and in modern times. The work of sixteenth-century French and Italian printers is especially well-represented, as are early type specimens and printers' grammars (or how-to books for printers). Highlights include Joseph Moxon's *Mechanick Exercises* of 1683 and many European and American printing manuals dating into the twentieth century. Also to be found is the work of such modern masters as William Morris, D. B. Updike, Bruce Rogers, and, of course, books from the Grabhorn Press.

The Book Arts & Special Collections Center has sponsored or hosted many events for local books arts practitioners, including lectures, meetings, and demonstrations on calligraphy and related topics. The Library has also been the location of many exhibitions of calligraphy and related topics. These have included displays both large and small from the Department's holdings, as well as traveling exhibitions and members' shows by groups such as the Friends of Calligraphy, the Pacific Center for the Book Arts, and the Hand Bookbinders of California. Single-artist shows sponsored by the Book Arts & Special Collections Center have featured the work of, among others, Alan Blackman, Rich Cusick, W. A. Dwiggins, Rose Folsom, Tim Girvin, Robert Haas, Michael Harvey, Karlgeorg Hoefer, Thomas Ingmire, Byron Macdonald, Friedrich Neugebauer, Hans Schmidt, Werner Schneider, John Stevens, Hermann Zapf and Gudrun Zapf von Hesse.

It is worth recounting how something as unique as the Harrison Collection came to be. Richard Harrison was himself a calligrapher who became interested in collecting work from other scribes. As a young man he studied mechanical lettering and commercial art. In 1954 he met Byron Macdonald, the San Francisco calligrapher, and later took classes from Macdonald in broad-edged pen writing. Soon thereafter, he began to assist Macdonald with his work, and continued to do so for many years. Eventually, he built up his own clientele, and remained active as a part-time commercial scribe for several decades.

After Harrison discovered formal broad-edged pen calligraphy, he developed an interest in cursive italic handwriting. Wishing to use a fountain pen with a broader nib than was available at that time, he experimented with reshaping the nibs of ordinary fountain pens. On this subject he began to correspond with Anna



Hornby, who was then the Secretary of the Society for Italic Handwriting in England. Since she was left-handed, she was unable to test Harrison's right-handed nibs. She suggested he write to Alfred Fairbank, an early leader among the italic handwriting group. Harrison began sending his pen nibs to Fairbank for testing. Fairbank became a regular correspondent. Eventually Harrison commissioned him to do an example of formal calligraphy. Although Fairbank, for one reason or another, was never able to fulfill this request, he did send him some original pages of handwriting from his published handwriting manuals. These manuscript pages, as well as Fairbank's letters, are now held in the collection.

Another correspondent from those days was John Howard Benson of Newport, Rhode Island. Harrison sent him some of his nibs, which pleased Benson so much that he recommended that the Esterbrook Company adopt Harrison's techniques. But the machine-tooled nibs failed to live up to the quality of those that had been altered by hand.

Harrison's fascination with italic handwriting sparked an interest in collecting other materials on the subject of calligraphy. At first, this was limited to such things as printed books and unbound leaves from medieval manuscripts. In 1956, responding to an English book dealer's advertisement in the Society for Italic

Handwriting's *Bulletin*, Harrison obtained several calligraphic items by Edward Johnston (1872–1944), who is considered responsible for the development of modern calligraphy in English. This purchase dates the beginning of Harrison's formation of a collection of manuscripts by contemporary calligraphers. Ultimately he decided to acquire examples of formal calligraphy from the best professional scribes.

In 1957 this led him to the commission of a series of Shakespearean sonnets written out in italic script by English scribes. Through Fairbank, who was then President of the Society of Scribes and Illuminators, he obtained a list of scribes who were invited to contribute. Those who responded included, among others, Ann Camp, Heather Child, Dorothy Mahoney, Joan Pilsbury, Sheila Waters, Irene Wellington, Wendy Westover, and John Woodcock.

The Shakespearean sonnets led to contacts with other British scribes. Over the years Harrison either purchased existing work or commissioned pieces to be made. He began to acquire work from American calligraphers as well, though it proved to be more difficult for him to get formal manuscripts from such professionals as James Hayes, John Howard Benson, and even Byron Macdonald.

Always generous, Harrison delighted in sharing or exchanging his treasures with correspondents. For example, manuscripts by Paul Standard and Jeanyee Wong were given to Villu Toots in Estonia. However, as his collection became known, requests for exhibition loans grew frequent. In some cases work wasn't returned, or was damaged. When, in 1963, Harrison got the opportunity to donate his collection to a public institution, he realized that one advantage of doing so would be to free himself from the problems and risks of loaning work to others.

The gift of Harrison's collection to the Library was made shortly before the original Special Collections Department was officially formed, in 1964. William Holman, then San Francisco City Librarian, and Theo Jung, a San Francisco book designer and calligrapher, had already begun a calligraphy collection for the Library. Harrison had obtained some pieces of original calligraphy by European scribes from Jung, who then proposed to Harrison that he donate his collection to the Library. Harrison assented, and thus began the long association between the Library and its benefactor.

In the meantime, Harrison continued collecting. In some cases, his commissions required years to complete. For example, in 1958, he commissioned what may be the most well-known work in the collection, the *Fables d'Ésope* written out and

illustrated by Marie Angel. This ambitious manuscript was not completed until 1965 and was ultimately reproduced in facsimile by Neugebauer Press in 1980. Harrison was an avid collector of Angel's work over a period of nearly two decades. Of the many examples that the Library possesses are the vellum originals for *The Twenty-third Psalm* (published in book form in 1970), the incomplete manuscript book *Exotic Birds*, and a portfolio of botanical floral illustrations.

The collection contains several notable manuscript books commissioned or acquired by Harrison from English scribes. *Elizabethan Poems and Sonnets*, written out by Ida Henstock, was completed in 1971. It is decorated and gilded in the same highly-finished style in which she illuminated many commissions with Graily Hewitt. It was the last important work she completed before her death in 1982.

An outstanding work is Sheila Waters' 1965 manuscript of T. S. Eliot's poem, 'The Hollow Men,' designed in collaboration with her husband Peter Waters, the noted bookbinder. Created as an accordion-fold book, it is written on seven alternating panels of grey and purple paper and is bound in black morocco leather. Other English manuscript books that are especially prized are Margaret Alexander's *The Rose* from Logan Pearsall Smith's *All Trivia*, and Heather Child's *The Running Winds of Spring Time: Quotations from English Poetry*, illustrated with her own pen and ink drawings. Many manuscripts from British calligraphers were eventually acquired by Harrison, including pieces by William Gardner, Tom Gourdie, Graily Hewitt, Donald Jackson, M. C. Oliver, Thomas Swindlehurst, and Violet Wilson. The Library later acquired works by Hella Basu, Will Carter, Ann Hechle, David Howells, David Kindersley, Charles Pearce, Ieuan Rees, Peter Thornton, and David Williams.

Harrison also collected works by European scribes. Several outstanding examples have been contributed by Pamela Stokes, an Englishwoman, trained in Hamburg, whose style reflects the German tradition. Her manuscript of Richard Jeffries's *Wild Flowers* was commissioned by Richard Harrison in 1964. It is fifty-six pages in length, illustrated throughout with delicate ink and watercolor botanical drawings.

Pieces by the Austrian calligrapher Friedrich Neugebauer (1911–2005), were acquired by Harrison in the early 1970s, including several original broadsides and two Shakespearean sonnets. One unusual example is written in a monoline uncial script using gold on purple Brazilwood-dyed vellum.

The work of Hermann Zapf, the prominent German calligrapher and type

designer is well represented. A highly-prized original broadside by Zapf is *An Education Through Books*, commissioned by William Holman in 1966. It is a consummate example of Zapf's style in calligraphy. Many rare editions of his books can be found in both the Harrison and the Grabhorn collections, including a first edition of his *Manuale Typographicum*.

Gudrun Zapf von Hesse, also renowned as a calligrapher and type designer, is represented in the collection. She has been the wife of Hermann Zapf for more than fifty years. These two individuals were celebrated with an exhibition and lecture series at the San Francisco Public Library in September and October 2001. Zapfest, as these events were dubbed, was presented and sponsored by the Friends of Calligraphy. The exhibition, entitled 'Calligraphic Type Design in the Digital Age,' also displayed the work of fourteen other distinguished calligraphic type designers.

Other twentieth-century calligraphers, from Europe and other countries, whose works are to be found in the collection, include Hans-Joachim Burgert, Claude Dieterich, Roger Druet, Rudolf Koch, Hans Ed. Meier, Friedrich Poppl, Leonid Pronenko, Werner Schneider, Villu Toots, and Jovica Veljovic.

Karlgeorg Hoefer (1914–2000), a distinguished calligrapher and type designer from Offenbach, Germany, visited the San Francisco Bay Area often in the 1980s to teach summer classes. A series of original demonstration pieces was donated by American students, complementing other examples of his work previously acquired by the Library.

More recently, the Library has purchased a number of works by the German calligrapher and artist Hans Schmidt: examples of original lettering, typographic design, woodcut prints, limited-edition books, and wood sculpture.

Over the years, Harrison developed friendships with the artists whose work he collected. Marie Angel is an example. Another is Thomas Ingmire, a leading San Francisco calligrapher and teacher, from whom he commissioned or purchased a number of pieces. In 1989, not long before Harrison's death, Ingmire delivered a final commission, the manuscript book, *Alchimie du verbe* (poetry by Arthur Rimbaud). It was one of Harrison's treasured possessions and was exhibited at the Library as unbound pages in 1987, prior to its presentation. The Library also acquired all the working drafts, drawings, and notes that preceded the making of this remarkable work.

American calligraphy is well represented in the Harrison Collection, although

somewhat differently from the English and European examples. American calligraphers, until the last thirty years or so, did not regularly produce such traditional work as illuminated manuscript books. Several of the best-known names in American calligraphy, for example, Raymond F. DaBoll and Byron Macdonald, were primarily calligraphic lettering artists who served the needs of publishing and advertising. It was rarely possible for them to accept commissions from collectors such as Richard Harrison. In the case of the two men just mentioned, each is represented in the collection by a large portfolio of layouts, artwork for reproduction, and printed items.

The Library has consistently made an effort to fill gaps in its collection of American work, when possible, from purchases and gifts. Today, examples by many eminent American calligraphers are available for study. These include works by Harold Adler, John Howard Benson, Edward M. Catich, James Hayes, Alice Koeth, Edgon Margo, Maury Nemoy, Lloyd Reynolds, Jeanyee Wong, and Lili Cassel Wronker. Original calligraphy by the younger generation of American scribes (many from the West Coast) has been a particular focus of acquisition during the last twenty-five years. A partial list includes Barbara Bash, Alan Blackman, Philip Bouwsma, Larry Brady, Marsha Brady, Cherie Cone, Georgia Deaver, Judy Detrick, Ward Dunham, Rose Folsom, Tim Girvin, Georgianna Greenwood, Jenny Groat, Victoria Hoke Lane, James Lewis, Richard Lipton, David Mekelburg, Suzanne Moore, Anna Pinto, John Prestianni, John Stevens, William Stewart, Sumner Stone, Jacqueline Svaren, Brenda Walton, Julian Waters, and Arne Wolf.

The Book Arts & Special Collections Center has continued to acquire new original pieces and books. Many have come as donations from the personal collections of calligraphers. These have included numerous items from Marsha and Larry Brady, Lili Cassell Wronker, Carol Nemoy and others. Hermann and Gudrun Zapf have been particularly generous in donating examples of their work.

The caretakers of the collections fill a vital role in conserving the materials, directing acquisitions and activities, and assisting visitors. Through the efforts of Anne Englund, head of the Special Collections Department from 1975–1977, the Rare Book Room became more accessible to the general public. She was also influential in initiating public programs and acquiring the work of promising new calligraphers and members of the local book community. The department was renamed when the new Library opened in 1996; it was designated the Marjorie G. and Carl W. Stern Book Arts & Special Collections Center. Currently, Asa Peavy is

the program manager for the Center and is responsible for the Grabhorn Collection. Andrea Grimes has worked in the department since 1992 and is the Special Collections librarian in charge of the Center's Schmulowitz Collection of Wit and Humor (SCOWAH). Susie Taylor, the curator of the Harrison Collection, has been associated with the Library since 1977. A gifted calligrapher in her own right, Susie Taylor has brought considerable talent and dedication to the task of caring for the Harrison Collection. She has also been instrumental in fostering its use by the calligraphic community and other interested patrons of the book arts.

Richard Harrison died in 1990, at the age of 80. His passing was a great loss to his friends everywhere, to those who were inspired and encouraged by his patronage, and especially to the calligraphic community in Northern California, which had been accustomed for so many years to his familiar and welcoming presence at the Library and at local events. His contribution to this unique craft lives on in the work gathered and preserved in his name. Together with all the bibliographic treasures in San Francisco's Book Arts & Special Collections Center, the results of his efforts can be used and appreciated today and for generations to come.

John Prestianni, the founding editor of 'Alphabet, The Journal of the Friends of Calligraphy,' has written and taught extensively on calligraphy, typography, and the book arts. Originally trained as a calligrapher, he has produced hand lettering for a wide range of commercial purposes and has worked for many years as a designer of books and publications.

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— Reviews —

Passions in Print: Private Press Artistry in New Mexico, 1834–Present, by Pamela S. Smith with Richard Polese (Santa Fe: Museum of New Mexico Press, 2006). Hardcover, 224 pp., 8 x 10.5 inches, 132 illustrations, 92 color and 40 black-and-white, \$45. ISBN 0-89013-479-0.

Passions in Print is well-titled. Author Pamela S. Smith wryly and dryly remarks, 'Fine printing is a labor of love rather than a source of lucrative income.' The subtitle ably amplifies the title, explaining, 'Private Press Artistry in New Mexico,' for indeed, Smith shows this. Each pair of facing pages exhibits one and usually two illustrations, often with a distinctive title page occupying a single page.

The Museum of New Mexico Press (P. O. Box 2087, Santa Fe, NM 87504;

www.mnmpress.org) chose a distinguished type design, 'Requiem', from New York designer Jonathan Hoeffler, but for such a celebratory book, the name is mismatched, and the subtitle range from '1834-Present' [2004] is misleading. In the nineteenth century, New Mexico Territory had two successive competent job presses, putting the entire territory on par with any small California town.

New Mexico's fine printing came in the next century when artists discovered the newly made, but isolated state. The Taos Society of Artists was formed in 1915, cultural maven Mabel Dodge Sterne Luhan arrived in 1917, and nearby Santa Fe dedicated its fine arts museum that year. Printing bloomed along with everything else, and this book engagingly profiles twenty-nine small presses. All of the printers were immigrants, rather than homegrown, enraptured by the land and its people.

Six printers made the 1920s and 1930s a 'golden era,' and three were skilled wood engravers, Gustave Baumann, Willard Clark, and Ralph Pearson. As an example to us old-timers, Clark resumed engraving in the 1980s and 1990s to become a Santa Fe Living Treasure. 'Spud' Johnson's Laughing Horse Press blended folk art, a wry humor, and gentle crusading. Walter Goodwin, with his Rydal Press and Maurice and Marceil Taylor's Seton Village Press produced typographical excellence.

World War II sucked away most talent, but left two of particular note. Book-binder Hazel Dreis, who had bound Grabhorn Press editions in San Francisco, came to Santa Fe in 1939 to keep on binding. Meantime, Louis Ewing did marvelous silk screens of Navajo blankets, pottery, and other treasures for the Laboratory of Anthropology's Merle Armitage-designed publications.

Armitage, incidentally, is the subject of a 2006 BCC-member produced pamphlet *Z-A*: UCLA Librarian Gary E. Strong, sponsor, Victoria Dailey, speechifier, and Patrick Reagh, printer. Armitage, a self-described 'usurper of the placid pools of bookmaking,' claims credit for today's commonplace: the 'use of the endsheets, double-page title pages, large readable type, [and] generous margins.'

In the artistic 1960s, printing technology moved on and hand presses moved out to junk yards. Just as quickly as presses became scrap candidates, a new generation of creative printers put them back to work.

Jack D. Rittenhouse so quickly joined this movement that he became a pre-1960s member – by fourteen years. Associating with bibliophiles aided the descent of this former newspaperman into the (printer's) devilish arts. While in

Los Angeles, Rittenhouse delighted in 'the manners, the enthusiasm, and intellectual sparkle' of his fellow members in the famed Zamorano Club.

In 1946, Rittenhouse followed the example of that old Wells Fargo expressman Duncan Hines. Just as Hines had done for eating establishments, Rittenhouse produced *A Guidebook to Highway 66*, the first such transcontinental guide. Although he traveled by automobile, a historical bent led him to choose Wells Fargo's favorite icon, the stagecoach, to symbolize his printing enterprise. Beginning in 1962, the Stagecoach Press published historically themed books in Santa Fe, but five years later, Rittenhouse joined the more profitable University of New Mexico Press in Albuquerque.

Rittenhouse left a mighty imprint on New Mexico. In 1976, Jene and Jetta Lyon organized the Rocky Mountain Book Publishers Association. They ran The Lighting Tree, naming their typographic establishment after an appropriately charred marvel that constantly reminded them of what happened when printers did poor work. None of their finely-done titles came close to even being warm. In 1991, the Lyons received the book publishers association's first Jack D. Rittenhouse Award.

Merging into the modern era, a large influx of Californians, many from San Francisco, pressed their marks on New Mexico. Among them is Linnea Gentry, daughter of a noted printing family. She stubbornly stuck to being an apprentice for Andrew Hoyem to become in 1975 the production manager for Sandra Kirshenbaum's *Fine Print Magazine*. Four years later, Gentry was one of the first two women entering San Francisco's Roxburghe Club.

Gentry also did fine print work for 'the state's oldest and largest' book club, whose name is familiar to readers of this quarterly. In 1980, she moved her Amaranth Press to Santa Fe for three final years of production. Need to support a growing family led her to be a book designer for the University of Arizona Press and an author of books ranging from Navajo culture to Biosphere II.

Remaining on the same high intellectual level is the Southwest's transformation of San Francisco's Cranium Press. In the 1960s, proprietor Clifford Burke printed the poems of Jack Hirschman, the City's current poet laureate. As type lice burrowed further into his system, Burke apprenticed to Adrian Wilson and printed the BCC's 1966 work on Hollinshed's Chronicles, which is pictured. Yet, in 1990, Burke and his wife and partner Virginia Mudd, who learned the art typographical with Wesley Tanner, became new New Mexicans.

With Earthday 1990, their Desert Rose Press blossomed in Galistero to spe-

cialize in poetry, the environment, and solitude. 'Our handcrafted collection,' desertrosepress.com states, 'celebrates the Earth and Earth Spirituality with poetry, texts, quotations, art and photography.' Its adjunct, raventalk.com, is 'the voice of all people who care deeply for all life on the Earth.' Burke, the most articulate of the New Mexican printers, observed, 'In an age of fugitive information, the work of the hand, the things an artist makes, take on value for beyond commerce.'

Remarks on a final press bring us full circle. The Press of the Palace of the Governors in Santa Fe began as a museum living history teaching aid, but in 1970, became a working press. From the 1970s through the 1990s, author Pamela S. Smith produced exquisite high quality limited editions there.

'Despite the proliferation of information via the Internet,' Smith states in her Afterword, 'the book remains the primary source for the preservation of human knowledge.' Books require neither a collection of obsolete computers nor upgraded software to read them. Their existence does not depend upon the caprice of a 'delete' key. The fine press exhibit of New Mexico printers at the Palace of the Governors, as recorded in this fine book, proves Smith to be correct.

DR. ROBERT J. CHANDLER

— Serendipity —

We will forego our normal column to report on our tenure as President of the Book Club of California for the past two years. Readers, enjoy your blessings, as we will revert to usual form next issue.

Book Club Members:

Member Al Lowman, of Texas Book Club fame, remarked the quickest way to lose power and influence is to become an X-President. As my memory – that is ability at recall, fades, John Hawk takes over stewardship of the Book Club of California. This summer, John met with me and our Executive Director to assure a smooth transition.

When George Fox innocently handed over the Presidency to me two years ago, the Book Club was laid back with two separate and independent staff members. Executive Secretary Ann Whipple, of fond memory, provided general guidance to President and the Board. Her prime work was with the Publication Committee and *Quarterly News-Letter*. Her deft editing and coordinating manuscripts with readers and printers got the books out.

Ann's retirement led the Personnel Committee to astutely change the direction of the Club. The new organization would have an Executive Director, who would manage the Club office and staff. Most wondrously, the committee chose Lucy Rodgers Cohen, who has been pleasant and accommodating to work with. She, not I, is responsible for the Club's vibrant transformation.

Concurrently, John Crichton retired as Chair of the Personnel Committee, and Kathy Barr, bringing her talents as Executive Director for the San Francisco Center of the Book, stepped in. She, with able assistance from new Director Chris Loker, have kept the Club compliant within a tangled area of law.

Susan Caspi, with aid from Anna Macaulay, Sara Caspi, and a new computer system, have made our accounting current. Inventory is organized and bills go out pronto! Anna, for instance, added our Aims and Purposes poster in the elevator, so the BCC is no longer the mysterious 5th-floor secret organization, watched second by second by Homeland Security.

The Board, too, has augmented a lively esprit de corps. Directors have guided me, speaking up with welcome ideas and pertinent critiques – In spite of my having personally killed off 1/3 of the Board. The incoming Board is bursting with talent and vitality. Please welcome: Bruce Crawford, Victoria Dailey, John Hardy, John Hawk, Chris Loker, Donald MacDonald, and Paul Robertson.

The Club is also holding fewer Directors meetings this fiscal year in exchange for more Committee Meetings. If this works and finds favor, the Board will renew it in May. If not, the Club automatically reverts to the former system.

Treasurer Wade Hugan, Executive Director Lucy Cohen, and Minister of Finance Susan Caspi have made line items in the budget equal to line items of accounting. This enables our staff to provide almost instant reports for Board.

Treasurer Hugan, who leaves office for the 'easy' job of planning 300 events annually for the Bohemian Club, left budget organization and philosophy. The Club will not draw at will or whim as previously. As testimony to his accomplishment, the Board quickly passed our budget without amendment. Thomas Edwin Woodhouse now takes up the tally sticks.

Recently, the Board voted to stay at 312 Sutter Street, but enlarge our space. First up is expansion next door. Preliminary architectural plans call for opening a door between the bar and the bookcases to entice us to enter a new display area, cozy meeting spaces, and fill 22 more feet of bookcases. Lucy has negotiated good terms for a renewed lease and the Club has the option for rest of the fifth floor.

The Board raised the Club's limit of 1,000 members, set long ago so as to not overwhelm our staff in a pre-computer age. At Book Fairs, Chair Kathleen Burch, Executive Director Cohen, the indomitable, but quiet Big Muscle persuader Vince Lozito, Bob Dickover, another member of the Sacramento Membership Mafia, and the ever reliable Earl Emelson have given the Club a slight gain over normal attrition. Kathleen's energy caught the attention of our Nominating Committee, and she succeeds John Hawk as Vice President.

Our presence in Southern California is growing thanks to the wit and wisdom of new Director Victoria Dailey. Her energy melds with that of our active friends in that region, Director Michael Thompson and Clark Librarian and *QN-L* columnist Bruce Whiteman.

Besides writing *Quarterly News-Letter* articles and keepsakes, Victoria has offered to host local events. The first of her two keepsakes, that on Southern California Travel Posters, has a two-page spread in the current *Western Interiors* magazine. Who knows? We may reproduce posters from the splendid collection Victoria shares with her gallery-owner husband, Steve Turner.

For the vital Publications Committee, we wore out Gary Kurutz. Past President Curtiss Taylor manfully stepped up in this time of transition:

(a) We have a changing market. In spite of a membership over 1,000, we are selling less than 300 copies of good books.

(b) Executive Secretary Ann Whipple's lasting strength lay in her editing and her continuous availability in the Club office. The Committee is signing up additional outside editors, including ones in Southern California. Our writers living there are pleased to be able to schedule more convenient meetings. Meanwhile, project managers for each publication keep it moving along.

Team Lucy and Susan have increased book sales. Their catalogue of books in stock opened spaces in the storeroom to the delight of John Borden, a timeless foe against ancient inventory. Additionally when new books appear, Susan immediately invoices Standing Orders. Active minds propose keepsake style bonuses for members with Standing Orders. (Hint, sign up NOW!)

On the *Quarterly News-Letter*, again we miss the guiding hand of Ann Whipple. Lucy, however, has organized outside eyes to catch our mistrakes. From our Southern California rebirth comes Bruce Whiteman's informative words, the *QN-L*'s decent column. Check out the masterpiece in this issue!

George Fox, Curtiss Taylor, and Harry Goff have guided Strategic Planning.

We miss that final name. Past President Harry Goff, the first Chair of this strategic committee has left for the Golden Hills at a mere 92. He was a gentleman, scholar, raconteur, and friend. Our old timers, the keepers of Book Club traditions, are passing on too quickly. Secretary Jerry Cole has retired, leaving this scrivener in his stead.

Chairs Roger Wicker and Catherine Mutz have shown special creativity in our Public Programs and Exhibits. Wicker, for instance, had 3 printers last spring tell how they became entrapped in the art typographical. Victoria Dailey began a colorful fall season on October 15 with an illuminating talk 'Paradise on Paper'—photographs, art, and books praising her beloved Southern California. John Lehner followed Victoria on November 12, with an appropriate 'Designing Women: Publishers' Trade Bindings 1890–1915.' The magnificent examples came from his superb collection.

Catherine Mutz turned to Book Club history for our current influential exhibit. She chose the best books from each decade, and wrote captions explaining her choices. We are preparing a compilation of the captions as a keepsake for our Standing Order members. Mutz's captions form an outline for Malcolm Whyte's proposed Centennial Club book. Meantime, our fine postcard printers and Kathleen Burch have provided artful graphics for these programs, while Susan and Lucy alert all with timely email reminders.

Similarly, this team developed the BCC's website, with its huge range of information and options. Furthermore, they are constructing a Calendar of Bay Area Bookish Events, rightly concluding that what helps one organization helps all. Members recall this form of clustering from those ancient days when cities had numerous antiquarian book stores within walking distance of each other.

Monday night and event guests are enjoying delicacies. The actual House Committee has gone dormant as the cooking talents of Susan Caspi and wholesale wine-ing by Lucy have come to the fore. They lay before us fine spreads always.

Our Library preserves the memory of the past as inspiration for the future. With Barbara Land, our small Library has Land-ed on top. She is proven excellence over the years, often buying with her own funds and donating rare items that fit right in, collectively increasing knowledge of an area.

Barbara energetically did an inventory of our holdings, finding a few items missing. We will note the most important in the *Quarterly* in hopes of attracting replacement copies.

Alas, the slow economic market has prevented our able Grants Chair, Michael Thompson, from dispensing the largesse he once did. Still, the Book Club gives 10 percent of its annual operating budget to community outreach. The Club has also aided the McCune Library in Vallejo. It and the Book Club owe a great debt to Dr. Donovan McCune. He gave the library his rare books, and the Club its endowment.

Annually, the Book Club of California honors Western Historians and Book Artisans through the Oscar Lewis Award. Chair Jerry Cole, aided by our internet alert, has increased the interest and outreach. We expect that the number of candidates combined with votes has already exceeded the number of Jerry's fingers and toes. We have an abacus to loan.

The last two years have transformed the Book Club and myself. Personal growth, new skills, increased knowledge, and time shared with intelligent, caring, wonderful people have been my reward. I am grateful for the opporknockity. Thank you all. [During the regular Board meeting, President John Hawk declared a new pun-free environment and received deafening cheering from the Board. He also wielded a civilized gavel, unlike the caulking hammer Whack-o-lator that the previous incumbent carelessly banged all too loudly.]

* * *

With Hallowe'en approaching, our last issue became especially Gor[e]y. Why, next we expect to see rats running up and down the BCC's hallway. Malcolm Whyte's fine article on 'the creepy Dr. Seuss,' as our son calls Edward Gorey, has drawn forth great praise. His subject even corrupted a young impressionable Pegacycle Lady, leaving her with a lasting, incurable, social disease: Bibliomania. Somehow, too, Gorey's free spirit must have imprinted upon her soul that indelible press mark, 'The Pegacycle Lady.' Regardless, Victoria Dailey recalled for our columns those innocent days when she rode her hoofed and winged pegacycle around Beverly Hills:

'I thoroughly enjoyed Malcolm Whyte's article on Edward Gorey, who is the first author I ever collected. I was a teen-age budding bibliophile in Beverly Hills, and being too young to drive, I would ride my bike to the local bookstores. There were two, Hunter's and Martindale's, plus a good paperback section at Schwab's Drugstore.

On one of these excursions in 1963, I encountered at Hunter's Bookstore, which was on Rodeo Drive well before that street's current fashionable incarna-

tion, *The Vinegar Works* by Edward Gorey, a three-volume work housed in a paper-covered slipcase, all designed by him. I was entranced, excited and overwhelmed by this fanciful, mysterious work. I had to have it. Although the price was beyond my budget (I recall it was \$15), I had the store put it aside and I began saving my allowance. After a few weeks, I had enough money to purchase it. I pedaled back to the store on my trusty Raleigh and the treasure was mine.

I began to acquire other Gorey titles as they appeared and as my budget would allow, and today, I still have my little Gorey collection, the first one I ever assembled. Over two decades later, while exhibiting at a New York Book Fair, I had the pleasure of meeting Mr. Gorey, dressed, as was his habit, in a 1920s-style fur coat and looking exactly like a character in one of his books. He enjoyed hearing that he had played so a large part in my formation as an antiquarian book dealer and collector.'

Whyte's QN-L article is merely a prelude and a continuation. On Monday, October 29, he gave a presentation to the Club describing his exhibit in the Club Rooms up until January 29, 2008, on 'The Book Art of Edward Gorey.' In his 75-year life (1925–2000) Gorey produced more than 500 books, and Whyte's 4-color, 5-fold checklist for the exhibit captures Gorey's whimsy. Printed in a limited run of 750, the checklists are free to exhibit visitors and Standing Order members. Otherwise they are \$12 for the checklist and \$3 for the two-color exhibit announcement postcard.

To increase further effusion of inconvenient truth, gore[y], and blood, the Cartoon Art Museum, founded by some Whyte guy, adds an exhibit running from August 11, 2007 to January 20, 2008. The museum proudly displays Edward Gorey's full Broadway production of 'Dracula' – the completeness including Gorey's costumes and set designs.

DR. ROBERT J. CHANDLER

Printer's errata- Omitted from the last *Serendipity* column: Bruce Roberts's *Clipper Ship Sailing Cards* can be ordered through www.lulu.com/broberts

— Southern California Bookish News —

It is not often that librarians or booksellers turn novelist. Lawrence Clark Powell's brobdingnagian bibliography includes several novels, among them *The Blue Train* (1978) and *The Holly and the Fleece* (1995), and Arthur Freeman, the

London bookseller, almost twenty years ago published a pseudonymous novel of Ronald Firbank-like brittleness called *The Nijmegen Proof*. (The latter had jacket-flap endorsements from five biblio-luminaries, including the author himself.) Larry McMurtry may be the most famous bookseller-novelist, and is perhaps unique in being extremely successful in both careers. So it is worth noting that Peter Briscoe, who used to be in charge of collections at the University of California, Riverside, has published a novel, *The Best Read Man in France: A Cautionary Tale* (Borgo Press, \$12.95). The hero is an antiquarian bookseller, Michael Ashe, whose business is declining because of timorous librarians and the advent of the internet, but who takes solace from the life story of Gabriel Naudé (1600–53), Cardinal Mazarin's librarian and the author of *Advice for Erecting a Library* (1627). He also takes solace in the arms of a librarian whom he mistakes, at first, for a real book person. Alas, she turns out to be a traitor to books, and finally our hero falls into the arms of his assistant, Maria, or so the conclusion suggests. The ghosts of Gustave Flaubert and Henry James do not need to worry that a finer prose stylist has burst upon the scene – the use of 'wherein' in a brief sex scene rather made me giggle – but at least one can learn something from this debut novel about Naudé (he was celibate, unlike our hero), not to mention about the market for nineteenth-century Mexican books.

Michael Sharpe Rare & Antiquarian Books in Pasadena has just issued its first catalogue. Michael is a wealthy collector who worked primarily with Lou Weinstein at Heritage Book Shop, and is carrying on its spirit (and some of its staff) in his new business. (Most of the Heritage stock is being sold through Bloomsbury Auctions in New York, and their second sale, on October 24, will feature a first trove of Heritage books and manuscripts.) Sharpe Books focuses on many of Heritage's former *specialités de la maison*, and Catalogue No. 1 is full of Ben-and-Lou books like *Mansfield Park* (\$35,000), *Jane Eyre* (\$125,000), *Ulysses* (\$45,000), and *Pamela* (\$65,000). The last is described as 'excessively rare,' a fact which is not born out by the ESTC; and in any case, I thought booksellers gave up the ungrammatical use of 'excessively' half a century ago. Carter's ABC has condemned this usage from its first edition onwards. The catalogue is full of wonderful books, though the procession of high spots grows a little wearying after a while. I do understand that catalogues like this are not directed mainly at the library market – most libraries don't need a first of *Pride and Prejudice*, and even if they do, they probably don't have \$95,000 lying around – but it would have made the catalogue a more compelling reading

experience if the line-up had included at least some more casually dressed suspects, and even a few off-beat thrift-shop characters. (A cuneiform tablet bearing part of the Epic of Gilgamesh is unusual enough, I suppose, but at \$450,000 it is more blue-chip than chipped-tooth.) I also think that it would have served the business better in the long run if the design of the catalogue were not so obviously a homage to the old Heritage catalogues. It's beautifully illustrated for sure. Sharpe's sort of book probably sells better from pictures than from descriptions, though the descriptions here are quite well done for the most part. All in all, one cannot but be pleased and happy when a new old book business opens these days, especially one that has an actual street address rather than a post office box number.

The Fall of 2007 might be called the Medieval Season in Los Angeles. The Getty Museum is currently exhibiting a group of medieval books and fragments with musical interest, and beginning October 30 will be featuring a selection of the medieval treasures from the Cleveland Museum of Art. In November the Museum will also open a show of its own called 'The Decorated Letter.' The music show, punningly entitled 'Music for the Masses: Illuminated Choir Books,' finished on October 28 and brought together several codices and many cuttings from the Getty's wonderful medieval collections, ranging in date from the twelfth to the early sixteenth century. The exhibition focused on miniatures, at least as far as the labels were concerned, and several musical texts were accompanied by recorded performances that one could play at listening stations. Manuscripts relating both to the mass and the divine office were on view, and although the complete codices were impressive for their size (they were made in a huge format so that the music would be visible to a group of singers), some of the fragments were equally stunning for their beauty. Two initial letters from an Italian manuscript of c. 1465, for example, painted probably by Bartolommeo Rigossi da Gallarate, were breathtakingly lovely.

In conjunction with a three-day conference honoring Richard and Mary Rouse, scholars of the medieval book, the Department of Special Collections at the UCLA Library briefly re-mounted an exhibition that focuses on the collection of medieval material that the Rouses recently donated to the University. The Rouses mainly emphasized the collecting of text manuscripts, rather than the more expensive illuminated manuscripts, and their collection is rich in both complete codices and paleographically interesting fragments. The conference, 'Medieval Manuscripts: Their Users and Makers,' began on Friday, October 5 at the Getty Museum, and continued over the weekend at UCLA and the Huntington. Dominated by

Rouse students, the gathering also included luminaries like Christopher de Hamel (formerly of Sotheby's, and now a librarian at Cambridge) and others. Dr. de Hamel amusingly reverted to a speaker trick he learned from the great English bookman Graham Pollard, pulling from his pocket, as he began, what he said were fifteen unrecorded medieval miniatures. That certainly woke up the drowsy. (They were miniature miniatures, as it were, and easily fit on a small card readily tucked into a breast pocket.)

Also held in Los Angeles in October was the thirty-second annual conference of the American Printing History Association (APHA). This year's papers focused loosely around Aldus Manutius (it was called 'Transformations: The Persistence of Aldus Manutius'), and the day-long program included presentations on Aldus and Greek literature, the development of roman capital letters in the fifteenth century, Ezra Pound's use of the figure of Aldus in the Cantos, and a newly identified manuscript attributed to the calligrapher Ludovico degli Arrighi, among others. A little long on show-and-tell and a little short on contentious cultural history (I do not excuse my own paper from this mild rebuke), the program was nevertheless stimulating and intermittently fascinating. H. George Fletcher, the Astor Director of Special Collections at the New York Public Library, gave a wonderful talk called 'Aldus, UCLA, and Me' as the keynote address.

As part of the APHA conference, the Young Research Library at UCLA hosted two related exhibitions. In the Department of Special Collections, Cristina Favretto, the Rare Book Librarian, mounted an eponymous show ('Transformations: The Persistence of Aldus Manutius') that drew from UCLA's rich collection of early Italian books, especially Aldus and his sons and shaggy post-Renaissance heirs. Individual cases focused on Aldus's context, on Greek and Latin books, on illustration, on Aldus's legacy, and so on. There were some wonderful books to see, including the 1495 Eretometa, the Erasmus Adagia of 1508 (the author's bestseller), and a copy of a 1514 commentary on Aristotle possibly owned and annotated by Aldus himself. Non-Aldine books were plentiful as well, among them Arrighi's Regola of 1533, the Champfleury of 1529, and some contemporary press books by Kitty Marryat's Scripps College Press. Aldus might roll over in his grave at the thought that he was in any way responsible for a Roycroft catalogue of 1909; but the Penguin Lusiads is definitely a direct descendant and not a bastard. Some books lacked labels, even books in Greek that ninety-nine percent of viewers could not have identified on their own. But otherwise this was a fine show.

Upstairs in the YRL foyer, three of UCLA's medical history librarians (Katherine Donahue, Russell Johnson, and Cherry Williams) assembled an exhibition honoring Franklin Murphy, UCLA Chancellor from 1960–68. Murphy is responsible for some of the great collections at UCLA, and an endowment he established in his father's name has materially assisted the Biomedical Library in building its rare book collection. (He is also the subject of a recent biography, *The Culture Broker: Franklin D. Murphy and the Transformation of Los Angeles*, by Margaret Leslie Davis, which is a must-read around the University these days.) 'Knowledge and Beauty: The Legacy of Franklin D. Murphy' brought together a wide range of rare and interesting books and other objects acquired on the Murphy Fund. Some well-known books were there, including the Ketham *Fasciculus medicinae* (1500), Fracastoro's poem on the 'French disease,' Syphilis (1530), and the very rare *Epitome* or student edition of Vesalius's *Fabrica* (1543). The copy of the 1859 Darwin *Origin of Species* was rather ratty, I'm afraid, but an illustrated manuscript herbal of c. 1700 was very nice. Contemporary material included AIDS posters and – not to be forgotten – a group of plush-toy microbes. Personally, I hope that no grandmother shops stock these fuzzy simulacra of *E. coli*, spirochete, plague bacillus, etc., but they did lend an attractively surrealist air to the exhibition.

At the University of Southern California, a recent exhibition focused on the Zamorano 80, that legendary list of high spot books documenting the history of California first promulgated by the elders of the Zamorano Club in 1945. The catalogue of the Volkmann sale of 2003 states that only four private collectors have ever managed to acquire all eighty books, and among institutions only the Beinecke and Huntington Libraries have the complete set. (The Bancroft Library lacks one item.) usc for its part owns copies of sixty-seven of the Zamorano 80, a very respectable number, and to complete their exhibit they borrowed the remaining thirteen from a clutch of private collectors that includes Michael Sharpe and Gordon van de Water. Eccentric it may be, because it is not a very impressive looking object, but my favorite Z80 book is Zamorano's own *Manifiesto a la República Mejicana* (Monterey: 1835), the first book of any size printed in the state of California, and recorded in roughly seven copies. The one exhibited at usc belongs to the Natural History Museum of Los Angeles County, which also owns Zamorano's *Reglamento provincial para el gobierno interior de la Ecma* (1834). Andrew Wulf was the curator of the usc show, which was called *From Queen Califia to Grizzly Adams: Eighty Essential Books on California*. It closed on December 14.

On October 4, the Huntington Library, Art Collections, and Botanical Gardens launched a wonderful exhibition of American prints from the period 1905–1950 in its Boone Gallery. Chosen by curators Jessica Todd Smith and Kevin M. Murphy mainly from two promised gifts and entitled *Pressed in Time*, the show brought together 163 prints in a number of different media which, they claim in the catalogue, ‘seem to capture the spirit of a certain cultural frisson that took place in art and culture of the United States during the first half of the twentieth century.’ A vague frisson during a fifty-year period is perhaps an odd armature to elaborate for an exhibition, and in terms of subject, most of the prints in the show actually focus on social issues: unemployment, despair, blue-collar jobs, and low-level entertainment such as boxing and fun fairs. The vision of the city embedded in prints by such artists as Howard Norton Cook and Martin Lewis, if not apocalyptic, is certainly alienating, and a substantial representation of prints by John Sloan (from a promised gift by Gary, Brenda, and Harrison Ruttenberg) adds to one’s sense that the frisson is more disheartening than prospective. Still, several prints by the incomparable Paul Landacre and genre prints such as the agricultural scenes depicted by artists like Thomas Hart Benton and Grant Wood (more sweet than sweat) moderate the prevalent imagery of quiet desperation. The catalogue is exuberantly designed and well worth acquiring (\$19.95 through Amazon.com).

My own Clark Library has recently re-opened after being closed for almost two years, while the heating, ventilating, and air-conditioning systems in the rare book stacks were upgraded. We re-opened the Reading Room quietly to readers on August 1, though it was then temporarily located upstairs in the Drawing Room – a prettier location, but a much less convenient one necessitated by the fact that the usual Reading Room downstairs was being used as a staging area while we brought back the 70,000 books we had moved out in late 2005. We are now finally reestablished back downstairs, and to celebrate our state of almost normalcy (not all of the collections have come back from storage quite yet), a special program took place on Sunday, October 14. Merlin Holland, Oscar Wilde’s only grandson, gave the inaugural William Andrews Clark Lecture on Oscar Wilde, a biennial lecture that was established recently by the collector William A. Zachs. Mr. Holland spoke about Oscar Wilde and music; and although one does not immediately think of music when one thinks of Wilde’s interests (visual art, theatre, classical literature, yes, but music, not really), Holland demonstrated that an innate music inspissates all of Wilde’s writing in varying degrees, especially, but not only, his poetry. A new

exhibition focusing on books and manuscripts acquired during the Clark's months of being closed to readers was mounted, and it included a philosophy notebook kept by Wilde while he was at Oxford in the 1870s, as well as a 1930 edition of *Salomè* in French, lavishly produced with illustrations by Lobel-Riche, with the original drawings bound in.

BRUCE WHITEMAN

———*Message from the Incoming President*———

It is my great honor and privilege to serve as President of the Book Club of California. As you know, the Book Club has a distinguished history and plays a key role in the life of the Bay Area book community. In addition to providing programs and benefits to its members, the Club makes important contributions in promoting and encouraging local, regional and national book culture in all of its multifaceted forms. As the largest bibliophilic organization in the country, the Club and its members have a tremendous reach in the book community and it is my great pleasure to be a part of this nearly one hundred year tradition. As I shared with the Club's Board of Directors at its last meeting, we have a lot of work ahead of us with current and future initiatives. I hasten to add that I am excited to be a part of this opportunity and I look forward to our work together.

At the recent Annual Meeting, the Club's past President, Dr. Robert Chandler, gave a report touching upon many areas of Club activity. From Monday night open houses to programs and current exhibitions, the Club continues to offer a host of delights for its members. Monday nights at the Club have been growing in popularity as more members realize and enjoy fellowship and friendship with like-minded enthusiasts of the book. In the past year the Club's members received the very attractive keepsake by Victoria Dailey *Southern California Travel Posters, 1896–1965*. This keepsake will be matched with the forthcoming keepsake *Northern California Travel Posters*. In addition to these benefits, Dr. Chandler also acknowledged the work of the Club's many committees including the Publications, Library, Grants, Membership and House committees. Of course, the Directors and I are very grateful for the leadership provided by our Executive Director, Lucy Rodgers Cohen, who has already accomplished much for the Club since she became Director in 2006.

Looking to the year ahead, I am mindful of the tasks before us related to pro-

jects currently on the table, in particular strategic planning and issues pertaining to the expansion of the Club's facilities. As President, I understand the need to focus upon and address all aspects of Book Club business, but I do anticipate that our greatest area of focus for the Board of Directors in the next year will be on matters pertaining to the proposed renovation and expansion of the Club's quarters. This is a very exciting time for the Book Club. Stay tuned as more news and updates on this will be reported to the membership as the project develops and unfolds.

Finally, I would like to encourage all members to visit the Club and enjoy the exhibitions and programs. Please remember that the Club hosts an 'open house' every Monday evening from 5:00 p.m. to 7:00 p.m. These are very enjoyable gatherings. I hope to see you there! Let me say again what a great privilege it is to serve as President. If ever I can be of assistance, please know that I am available and look forward to hearing from you.

JOHN HAWK

— Gifts & Acquisitions —

The club has just acquired a book on manuscripts, which discusses the uses of manuscripts including annotation in them, textual changes, and their general history. The book entitled *The Marks in the Fields: Essays on the Uses of Manuscripts* edited by Rodney G. Dennis with Elizabeth Falsey is a wonderful general history on the topic, and will be of use to people interested in any aspect of the subject. Hordern House has just published Georg Forster's *Cook, the Discoverer*, a part of the ongoing Australian Maritime Series. The book includes a facsimile edition of the German text and translation of the text. If you are interested in early exploration, James Cook or maritime history of the Pacific, it would be very useful for you to acquire this book at AUD \$325 from Hordern House. The book can be ordered from Hordern House website, www.hordern.com.

The club has just bought *Old-Time Printing* and *Old-Time Printing II* by Jane W. Roberts. These charming type specimen books have a great selection of 19th-century type and are in limited editions. These books are a useful addition to books on this topic.

The club has been given *A Modest Collection: Private Libraries Association 1956–2006*. The organization has been the publishers of a number of wonderful books as well as the Private Press Books annual, which is a great service to all col-

lectors of such. It contains a bibliography of the book of the organization, the members' collections and a general history of the organization. This is a fun history and is distributed in the United States by Oak Knoll Books.

The club has received from George Fox the following two books: *The Books of Pierre Lecuire* published by the Grolier Club in 1994 and Kenneth A. Lohf's *Poets in a War: British Writers on the Battlefronts and the Home Front of the Second World War* also published by the Grolier club in 1995. These books are noteworthy additions to the club's library for our section dealing with foreign printing and are nice addition to the clubs holdings in this field. Thank you, George for thinking of us.

BARBARA JANE LAND

NOTE FROM THE EDITOR: Librarian Barbara Jane Land has inventoried the Book Club's Collection and found these items missing. Please let us know if you find any replacement copies. lucyrcohen@bccbooks.org

Barbara's List of Missing Books

1. *British Fine Printing* 1984. Wellingborough, England: Skelton's Press, 1984.
2. Fontana, Bernard L. Tucson, *Trailing the Holy Cross*. AZ: Peccary Press, 1994.
3. Gregory, Susan. *When We Belonged to Spain*. Nevada City, CA: H. Berliner, 1983.
4. Hunt Botanical Library. *The Rachael McMasters Miller Hunt Botanical Garden*. Pittsburgh: 1961.
5. Limited Edition Club. *Quarto-millenary: the first 250 publications and the first 25 years, 1929-1954, of the Limited Editions Club*. New York: 1959.
6. Lindner, Ernest A. *A Day at the Seaside with Ward Ritchie*. Los Angeles: Patrick Reagh Printer, 1981.
7. Miller, Henry. *Account of a Tour of California*. Santa Barbara: Bellerophon Books, 1985.
8. Savitt, Lynne. *Sleeping Retrospect of Desire*. Winters, CA: Konocti Books, 1993.
9. Sawyer, Charles J. (Firm). *Bibliopegy*. London: Sawyer, 1957.
10. *Some Account of The Rounce and Coffin Club*. Los Angeles, CA: 1981.
11. *Matrix*. Issues No. 3 and 4.
12. *Parenthesis*. Issues No. 1, 2, and 9.

ELECTED TO MEMBERSHIP

<i>Regular Members</i>	<i>Address</i>	<i>Sponsor</i>
Larry Charles	Peoria, AZ	Membership Committee
Elizabeth Fischbach	Stanford	Kathleen Burch
Roy Folger	San Mateo	Membership Committee
Nan Hohenstein	San Francisco	Membership Committee
Carol Jacobs	Portola Valley	Membership Committee
Nancy Nebeker	San Francisco	Dey Gosse
Susan Snyder	Pt. Richmond	Robert J. Chandler
Cynthia Warren	Oakland	Pat Reagh
Steven Whitehead	Oakland	Eddy Hood

Sustaining Members

Sandra Skahen	Newport Beach	Jack Bacon
Randall Tarpey-Schwed	Mill Valley	Kathleen Burch
Dr. Jonne Barney Walter	Atlanta, GA	Louise Cording

Changing status from Regular to Sustaining Members

Boston Athenaeum	Boston, MA
John Hawk	San Francisco

Changing status from Sustaining to Patron Members

Nancy Weston	San Francisco
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1793
Bonhams

& BUTTERFIELDS

AUCTIONEERS & APPRAISERS

Fine Books and Manuscripts Consignments now invited for Spring 2008 auctions

Parker, Bonnie. Autograph Manuscript,
32 pp, 16mo (147 x 80 mm), [Kaufman
County Jail, Texas, June 1932], entitled
"Poetry from Life's Other Side."
Sold for \$35,400

The Story of "Luicide" Sal

We each of us have a good "bit"
for bring down here in the "joint,"
but few of them really are "justified."
If you get right down to the point,
you have heard of a woman "glory"
being spent on a "downright" "curve"
but you can't always judge the story
as true, being told by her.
So long as I stayed on that "island,"
I had heard "confidence" taken from the "gals."
There was only one interesting & "truthful"
like the story of "Luicide" Sal.
"Sal" was a "head" of rare beauty.
Her features were carved & "tragic."
She never once faltered from a "face"
to stay on the "up and up."
"Sal" told me this tale on the evening
before she was turned out "out."
And she did my best to relate it.

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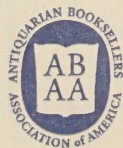


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